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AUTHOR Morin, Francine; Begoray, Deborah

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ABSTRACT

This study was intended to design, enact, and evaluate a teacher education project on multiple forms of literacy and to examine whether teacher-learners would develop new understandings about language arts when defined more expansively to include multiple symbol systems offered by music and other art forms. The project was developed by teacher educators with expertise in five forms of literacy (language arts, music, movement, visual arts, and drama). They created an institute which let participants study the new viewing and representing components of Manitoba, Canada's, new English Language Arts curriculum and allowed them to explore links between language, literacy, and the arts. The project occurred during the summer session at the University of Manitoba. Participants were preservice and inservice teachers working toward various degrees. Data collected over 1 year included course evaluations, questionnaires, observations, artifacts produced by teacher-learners and by faculty, creative works, and field notes. Results indicated that the summer institute model of professional development was an effective way to bring about some changes in teacher-learners' practices and understandings of the role of the arts in language arts education. Nine appendicies contain sample promotional material, pre-institute letter to participants, Summer Institute syllabus and assignments, bibliography of common readings, schedule of Learning Experiences for Summer Institute, class notes for sample workshop, team teaching agenda for sample class, tools for assessing assignments, and tools for evaluating the institute. (Contains 44 references.) (SM)

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Teacher Change and Multiple Forms of Literacy: A Collaborative Inquiry Between Teacher Educators in Music and Language Arts

FINAL RESEARCH REPORT

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January 22, 2002

Prepared by

Francine Morin, Ph. D., Associate Professor
Faculty of Education, University of Manitoba
Winnipeg, Manitoba CANADA

Deborah Begoray, Ph. D., Associate Professor
Faculty of Education, University of Victoria
Victoria, British Columbia CANADA

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Abstract

The purpose of this study was to design, enact, and evaluate a teacher education project in multiple forms of literacy, as well as to discuss whether teacher-learners would develop new understandings about language arts when defined more expansively to include multiple symbol systems offered by music and other art forms. The project described in this article took place during summer session at the University of Manitoba in Winnipeg, Manitoba, Canada. Data collected over a one-year period included course evaluations, questionnaires, observations, creative works, and field notes. The paper will share how the authors reached the conclusion that a summer institute model of professional development is an effective way to bring about some changes (over one year) in teacher-learners' practices and understandings of the role of the arts in language arts education.

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Transforming Views of Literacy

People of all ages and cultural backgrounds are compelled to express thoughts and feelings in multiple ways. Language and the arts are among the diverse symbolic codes of meaning that have been invented by people to express and convey what they know about their world. Curiously, traditional expressions of literacy in public school classrooms have been quite narrow, focusing on the reading and writing of print material. The use of alternative communicative forms including music, movement, visual art, drama and film (encompassing video, television, and computer technology) are only beginning to be seriously addressed. Cecil and Lauritzen (1994) remind us that not unlike their predecessors, students in contemporary society represent a kaleidoscope of personalities, a situation that requires an amalgam of communicative forms for making and sharing meaning.

> *Due to their differing backgrounds, certain children may understand and express concepts better through art than they ever could through the written word; moreover, some children may understand and express themselves better through one particular art form than another. Music may speak with the greatest clarity to one child; to another, a painting conveys the strongest message; to yet another, poetry possesses the most intense appeal.* (p. xiii)

Recent publications indicate that a new perspective has been emerging among language and literacy educators which argues for placing traditional language arts content within a broader artistic framework. In *The Languages of Learning*, Gallas (1994) presents a conceptual framework which suggests that "deep, transformative learning takes place when *language* is defined expansively to include a complex of signs" (p. xv). Leland and Harste (1994) go further

to define a good language arts program as one "that expands the communicative potential of all learners through the orchestration and use of multiple ways of knowing for the purposes of ongoing interpretation and inquiry into the world" (p.339). Similarly, Piazza's (1999) *Multiple Forms of Literacy*, aims to "extend communicative choices available to students by going beyond language symbols to that of multiple symbol systems offered by the arts" (p. iv). Other pivotal works such as Cornett and Smithrim's (2001) *The Arts as Meaning Makers* and Cecil and Lauritzen's (1994) *Literacy and the Arts for the Integrated Classroom* advocate the use of multi-media forms to enhance the more traditional literacy stands of reading, writing, listening and speaking.

Careful examination of new language arts curriculum models is also indicative that a new wind is blowing in the name of language and literacy education. The new English Language Arts curriculum documents in Manitoba, for instance, provide evidence that educators are moving towards an expanded concept of literacy (Begoray, White, Ross, Rossnagel & Thomas, 1998; Manitoba Education and Training, 1996a, 1996b). This K-12 program aims to help learners anticipate, comprehend, compose, and respond to a variety of texts. By referring to a wide variety of communicative text forms and genres, teachers are encouraged to draw instructional materials and strategies from comprehensive listings. The new curricula explicitly acknowledge the impact of media and technology on the education of Manitoba students, and perhaps most significantly, include "viewing and representing" as fundamental language arts processes.

The new documents suggest that language arts teaching needs to become more of a shared venture with teachers across the curriculum. The implication is that specialists in alternate sign systems have a more central role to play in language and literacy teaching and learning. As a

consequence, classroom generalists and arts specialists alike are finding themselves in the position of needing to rethink their discipline-based practices as well as the reciprocal benefits of new teaching partnerships. This realization provided the authors, one in music and the other in language arts, with some common ground for entering into a collaborative inquiry about teacher learning and change in multiple forms of literacy.

The Role of Professional Development in Curriculum Change

The greatest responsibility for implementing new educational approaches that integrate language and the arts rest with practicing teachers who work with large numbers of students on an ongoing, daily basis. It is for this reason that professional development, or the continuing education of teachers, is that level of teacher education which tends to take on the burden of sustaining and shaping change in the schools. Professional development is considered by many authorities in the field of education to be the most crucial element in the reformation and improvement of curriculum and instruction (Birch & Elliot, 1993; Brown, 1995; Leonhard, 1999; McLaren, 1994; Shroyer, 1990). Consultants authoring a recent report from the Centre for Educational Research and Innovation (1999) substantiate the point by stating that any change strategy "needs to involve teachers as willing and active collaborators in realizing society's ambitions for education" (p. 12).

The research and descriptive literature on the role of professional development in educational change confirms that teachers are key to student learning, but that our present mechanisms for helping teachers grow and change are less than adequate. The convergence of evidence suggests that the failure of many curriculum reform efforts may in part be due to the ineffectiveness of the professional development models employed rather than to an individual

teacher's resistance to change. One-shot workshops, training without technical assistance or follow up, passive experiences for teachers, top-down plans, lack of connection to classroom experiences, diffusion of products, lack of attention to teacher perceived need or reliance on external expertise have had little impact because they are approaches that are not designed to provide optimal conditions for professional change (Birch & Elliot, 1993; Clark, 1992; Evertson, Hawley, & Zlotnik, 1992; Hawley & Valli, 1997; Theissen, 1992; Tovey, 1998).

Knowledge of educational change, theories of adult learning, the experience of past professional development practice, and the research on teacher learning and change can be helpful in providing the foundational grounding for designing new professional development programs for teachers (Fullan, 1982; Fullan & Stiegelbauer, 1991; Morin, 1994; Ryan, 1994; Upitis, Smithrim, & Soren, 1999). Some of the characteristics for effective professional development include: a) a positive climate for change; b) time for longer range programs and sustained change; c) a connection to goals for curriculum improvement; d) an intensive sequence of learning experiences, encompassing opportunities to develop theoretical as well as pedagogical understandings and skills; e) learning opportunities that address common group and individual needs; f) opportunities to learn and apply understandings in practical and authentic problem-solving situations; g) opportunities for peer support and collaborative problem-solving; h) classroom-based trials; i) a continuous system of evaluation and feedback, including the extent to which professional development has influenced student achievement; and j) ongoing follow-up and support.

Research Questions

It was out of the theoretical background discussed above that a study was undertaken to design, enact, and evaluate a teacher education project that would explore some of the ways

teacher-learners were encouraged to develop new understandings about viewing and representing in language and the arts. Key probe questions for the researchers included: a) How can an effective professional development program be designed that has the potential to help classroom teachers and arts specialists grow and change in their practices and understandings of multiple forms of literacy? b) In what ways, can a summer institute model of professional development provide the necessary conditions for teacher change in multiple forms of literacy? c) What impact can a summer model of professional development have on teacher's beliefs, practices, and perceptions of student achievement in multiple forms of literacy? d) What are the most promising features of the model employed? and e) How can the summer study model be refined?

Methodology

This study puts into practice the "collaborative inquiry" research agenda so often identified in the scholarly literature, but rarely evident in university classrooms (i.e. Hutchens, 1998). The focus on collaborative teaching and learning requires a qualitative research approach. Comprehensive accounts of qualitative methodology as it applies to teacher education research are offered by Eisenhart and Borko (1993), Bogdan and Biklan (1992), Hubbard and Power (1993), Glesne (1999), and Lancy (1993). The study was holistic, naturalistic, and field-oriented; the field being our university classrooms. Special mention should be made of the interpretive nature of the project (Erickson, 1986) and the use of inductive analysis which "enables the researcher to explore the data without prior hypotheses" (Best & Kahn, 1993, p. 186).

The study extended over a one year period, from the summer of 1998 to the summer of 1999. Data sources for the study included: a) artifacts produced by the teacher-learners in the course, such as assignments, formal course evaluations, and follow-up questionnaires; b) artifacts

produced by faculty, such as processfolios, records of course experiences, and notes from team planning meetings; and c) participant observation in all course experiences.

The analytical approach used to process the data was based on analytic induction (Goetz & LeCompte, 1981) and constant-comparison (Glaser & Strauss, 1967); both favored techniques for interpretive, constructivist studies. Triangulation was used to help confirm findings in the study (Landenbach, Vaughn, Aagard, 1994). Both researchers reviewed the questionnaire data and agreed on the particular participant profiles that would best illustrate teacher change.

Results and Discussion

Designing the Institute

To address the professional development needs of educators attempting to embrace change in teaching for multiple forms of literacy, the Faculty of Education at the University of Manitoba decided to offer an innovative summer institute called "The New Language Arts Curriculum and the Arts: Viewing and Representing." The institute was designed collaboratively by four teacher educators with expertise in five forms of literacy: language arts, music, movement, visual arts, and drama. The overriding goal of the institute was to provide participants with the opportunity to engage in a pedagogical study of the new viewing and representing components of Manitoba's new English Language Arts curriculum in ways that would allow them to explore the links between language, literacy, and the arts.

Recognizing the importance of modeling for participants, course instructors employed a collaborative inquiry approach to teaching and learning. Rather than beginning with a typical set of objectives, the institute was launched with six broad questions for inquiry: 1) What are the characteristics of a literate person? 2) How can this literacy be achieved in the schools? 3) What

characterizes good experiences in viewing and representing? 4) What is the new concept of literacy? Text? Media? 5) How do we best support and enhance literacy learning with print and non-print media? and 6) How do we track and share evidence of literacy learning in multiple forms?

Teacher-learners were supported by a book of common readings custom-designed by the instructors specifically for this summer institute. It contained current articles and book chapters drawn from journals and textbooks of reading, language arts, music and movement, visual art and drama. Readings were assigned to provide participants with background for in-class experiences, ideas for reaction and reflection, and for future reference once teachers returned to their schools.

Typically, the content, process, and affective objectives emerge within the context of a collaborative inquiry. As instructors, we identified and united several course objectives with the major focus of the inquiry. By the end of the course, participants were expected to make gains towards: 1) understanding and experiencing alternative forms of literacy (music, movement, visual art, and drama); 2) understanding and experiencing media literacy and computer-based media; 3) understanding the role of the arts and technology in language and literacy teaching and learning; 4) generating pedagogical principles in response to broad course and personal questions regarding the teacher's work with language, the arts, and technology; 5) developing a repertoire of methods, materials, and resources for addressing the new language arts outcomes with the arts and technology; 6) applying understandings via planning for and facilitating literacy learning with the arts and technology; 7) developing an open and positive attitude towards the arts and technology, and both self-confidence and competence in the application of arts and technology dimensions in the language arts classroom.

The teaching team selected a central theme to provide a context for the summer study and jointly planned ways to develop a general, but flexible sequence of learning experiences. The Prairies theme was selected because it was meaningful and significant for Manitoba teacher participants as well as broad enough for in-depth study. It was also believed that the Prairies could encompass our exploration of multiple forms of literacy, allow us to look at text through a variety of lenses, as well as provide us with a viable connection back to the new language arts outcomes at a variety of grade levels. In preparation for the Prairies study, we collected a range of print (fiction, non-fiction, poetry, magazines, pamphlets) and non-print (films, community sites, photographs, audio-recordings, musical scores, dances, objects, and artifacts) media resources that could be used at the early years (K-4), middle years (5-8), and senior years (9-12) levels.

During the spring of 1998, a brochure describing the summer institute was mailed to approximately 50 school divisions in Manitoba. Announcements were made in the university summer session calendars and locally in all related professional journals. Limitations around enrolment allowed 46 participants to be admitted. Of these, 29 were pre-service or in-service teachers working towards undergraduate education programs and 17 were in-service teachers working towards post-baccalaureate certificates or graduate degrees in education. The participants were from diverse backgrounds and encompassed both classroom generalists and arts specialists, with a wide range of teaching experiences and assignments.

The coordination of undergraduate and graduate course offerings is a relatively new practice in teacher education (for example see, Martin Shand, 1996; Morin & Stinner, 1998). A critical problem in higher education is that graduate programs in arts education can be quite small, often generating enrolments of less than five students in any given discipline-specific course.

Historically, institutions of higher education could afford to run low-number courses, but the economic climate of the last decade has forced teacher educators to re-think the ways graduate courses can be offered equitably for students in all areas.

Guiding our practice at the University of Manitoba has been a fundamental belief that educators at all levels learn from each other and that an ongoing dialogue is critical to our professional development as pre-service teachers, in-service teachers and teacher educators. This belief provided us with a shared foundation for moving into a collaborative inquiry involving multiple languages with teachers at different stages of development. In this particular institute, the undergraduate courses 63.325 Topics in Curriculum, Humanities and Social Sciences: Language Arts and the Arts I and II (6 credits) were coordinated with the graduate courses 63.538/539 Recent Developments in Curriculum: Humanities and Social Sciences I and II (6 credits). The crossing of traditional course boundaries that typically exist between language arts and the arts, generated the student numbers needed to overcome the ongoing threat of course cancellations for our graduate students. Students seeking graduate credit participated in the summer institute and were provided with additional, more advanced experiences.

Enacting the Institute

The summer institute was held from July 2 to July 23, 1998, meeting four hours daily over 16 weekdays for a total of 64 hours. Course evaluation was based on two assignments: unit plans and portfolios for students enrolled at the undergraduate level, and critical papers and portfolios for students enrolled at the graduate level. The unit plans consisted of a sequence of learning experiences which would provide the curriculum content for about three weeks of language arts instruction, while addressing outcomes, assessment, and the integration of the arts and technology

within a particular classroom context. The critical papers explored the notion of multiple forms of literacy and responded to a research question of the participant's choice. Graduate students' work on these papers extended over several weeks beyond the summer institute and into the school year to allow for integration of theory and practice. Some manuscripts were selected for possible inclusion as chapters in a book proposal to be submitted for publication in the near future.

The portfolios, assembled during the three-week course, provided a holding place for participants to gather, preserve, and display evidence of what they came to know and what they did to challenge themselves to learn more about the role of the arts and technology in language and literacy development (for example, see Castiglione, 1996). The instructional team outlined the portfolio contents to be: 1) a process learning log including daily/personal explorations of and reflections on the relationship between the language arts curriculum, the arts, and the mass media, written responses to discussions, presentations and readings; research in a variety of modes (i.e. audio-recording, sketches, verbal note-taking, photography); viewing and critiquing of performances, visual art, film, television, advertising; plus creative idea development for a range of written, visual and performance pieces that implement the viewing and representing components of the language arts curriculum; 2) an individual or group creative product which would provide evidence of understanding of representing; and 3) a synthesis statement of what was learned about the role of multiple forms of literacy in the new language arts curriculum and evidence of growth and change as a teacher of language arts and the arts. In keeping with our collaborative teaching paradigm, rubrics for assessing assignments were negotiated with the participants (for example, see Boomer, Lester, Onore, & Cook, 1992).

Flexible block scheduling was employed in the summer institute, progressing from a more structured and convergent set of learning experiences to those which became more fluid and divergent. On the first morning, our institute opened with a large cohort meeting during which time we clarified definitions, considered the general principles of language arts as a context for viewing and representing, and raised participant awareness of the explicit and implicit uses of the arts in the new language arts curriculum. Critical terms were defined to facilitate discussion among the group: 1) Viewing is an active process of attending to and comprehending visual media; 2) Representing is the communication of information and ideas through a variety of media; 3) Media are means of communication; 4) Text is all language forms (print, oral, and visual) that can be discussed, studied and analyzed; and 5) Literacy is the ability to access, analyze, evaluate and communicate messages in a variety of forms (Hobbs, 1997).

After settling on definitions and reviewing the course outline and assignments together, we moved on to a more focused examination of the new language arts curricula. In smaller level-alike groups, participants reviewed the language arts curriculum for specific learning outcomes that could only be met through uniting language with artistic forms of communication. They then considered how the arts could be integrated into this grade, even where they were not specifically mentioned. For example, one outcome mandates that students be able to "create texts using a variety of forms" - an explicit invitation for writing a song, choreographing a dance piece, or producing a slide presentation. Students are also expected to be able to "collect and explain preferences for particular forms of text" - an outcome which could only be accomplished by, for instance, reviewing and preparing critical responses to book, film, and musical drama versions of the same story.

In the afternoon, we shifted into two smaller groups to begin a rotation of workshops which would introduce participants to multiple forms of literacy. The aims of the workshops were to: 1) provide a basic knowledge base in each of four art forms (music, movement, visual art, and drama); 2) offer a safe, supportive environment for personal exploration in the arts; and 3) and provide a forum for exploring the methods, materials and challenges of integrating the arts into the language arts curriculum. Using the music component to illustrate, these workshops targeted questions such as: 1) What is musical literacy? 2) How is music "text"? 3) How do we "view and represent" a subject from a musical perspective? 4) What are the communicative advantages and disadvantages of this symbol system? 5) What are the fundamental, authentic processes unique to music? 6) What are the building blocks through which musicians work? 7) How can we begin an exploration of viewing and representing in, about, through, and with music? 8) What are the music connections to the new curriculum documents? 9) What viewing and representing experiences involving music can be provided for learners at different levels? and so on.

One key goal of the institute was to initiate participants into the inquiry-based approach to teaching advocated in the Common Curriculum Framework for English Language Arts (1996) curriculum documents (upon which the four western provinces and two territories in Canada base their local language arts curriculum). This was accomplished by giving teachers the opportunity to engage in an authentic, integrated study as teacher-learners. During the afternoon of day two, the instructors modeled this paradigm and set the Prairies theme into motion. As we worked, a useful framework was revealed for participants contemplating similar inquiries in their own classroom settings. The major outcome of these interactions was the identification of

participants' personal relationships to the prairies and a host of questions about the prairies which were categorized thematically and later used as the central focus for participants' ongoing inquiry.

Participants' collaborative inquiry process involved the exploration of local prairie sites such as Manitoba's Tall-Grass Prairie Reserve, Prairie Living Museum, Fort Whyte Center, Riel House, and Assiniboine Forest Nature Park. On day three, the large cohort met briefly with each instructor to consider the task of looking at the prairies using multiple languages. For instance, participants were challenged to become "musicians" as they investigated a prairie site by: 1) making a sound map; 2) making an audio or video recording; 3) listing or charting sounds discerned; 4) creating representative symbols for sounds; 5) gathering sonorous materials; 6) noting objects with potential for sound interpretation; and 7) recording words or phrases inspired by sound images.

The next several days were scheduled quite intensely with some blocks of time assigned for sign-specific work in music, movement, visual art, and drama. The primary focus of these blocks shifted to focus more comprehensively on viewing and representing the Prairie theme through these sign systems. Our opening move required some risk-taking on the part of instructors as we improvised a collaborative response to Paul Sigurdson's poem, *Prairie*, each of us using the sign system in which we were most uncomfortable. Incidently, this was the same poem used later on in the institute as the inspiration for a professional artistic response involving music and dance. This instructional shift gave the teaching team the opportunity to suggest a range of language arts teaching and learning strategies that incorporated multiple forms of literacy and provided the mechanism for both connecting back to the language arts outcomes and making salient the multi-dimensional nature of literacy.

To illustrate, one of the specific outcomes at the middle years level states that students should be able to "connect self, texts and culture by comparing the challenges and situations encountered in daily life with those experienced by people in other times, places and cultures as portrayed in oral, literary, and media texts (including texts about Canada)." During the institute, participants sang and/or listened to recordings of songs about the prairies that offered opportunities for interpretation and learning about their own culture. Examples of selections used which capture some of our history as Canadians included: 1) *Saskatchewan*, a comical song written during the depression years of the 1930's which pokes fun at the drought problems prairie farmers were experiencing at that time; 2) *Chanson de Louis Riel*, a provocative song written by the Canadian prairie's most controversial revolutionary leader to his mother while awaiting execution; and 3) *Grandma's Song*, a humorous piece which describes the early settlement days on the prairies.

Other blocks of time during the institute were devoted to seminar discussions on various aspects of media literacy as we acknowledged teachers' needs in helping students develop an informed and critical understanding of the mass media, including television, film, radio, music videos, advertising, and so on. In the music component, for instance, participants had the opportunity to experience music media as well as to focus on what it means to teach about the appreciation and critical analysis of music media products. Most importantly, we studied methods and tools for helping K-12 students evaluate the products of the popular music media. Working with contemporary music recordings and videos produced by prairie artists like the Wyrd Sisters and Crash Test Dummies, participants experienced strategies for deconstructing and formulating critical responses to music text. Discussing and analyzing the sound tracks of feature films,

television shows, and advertisements helped participants understand the communicative influence of music and sound as technical elements of film.

The role of technology was also addressed during the institute as we recognized how frequently it mediates the arts. In addition, we tried to address the overwhelming need of participants to gain facility in using technology as a teaching tool. To support our teacher-learners in the area of computer technology, we enlisted the help and expertise of Dr. John Begoray, University of Winnipeg. Securing special grants[1] for our teaching allowed us to purchase a digital camera which saved images to a regular 3 1/4" floppy disk. These pictures could then be printed out or loaded onto web sites. We also purchased a scanner, and participants learned how to transfer pictures to a disk, when once again they were available for use on their web site or in PowerPoint presentations.

Other technology was used as well. Many large cohort sessions were delivered using a laptop computer attached to a projection system. Zane Zallis, a high school music teacher at River East Collegiate, joined our instructional team for three days with responsibilities in the area of technology-assisted composition in music. In addition to midi keyboards, microphones and mixers, we also made use of camcorders and videotape players, 35 mm cameras and audiotape machines, both to record our own work and to lend to participants to use in their own inquiries.

In addition to technology-related equipment and other instructional materials, funding for this project covered honorariums for guest speakers. As part of the institute, connections were made with artists and teachers in the field. These presentations highlighted select multi-media works and offered potent insights into how the viewing and representing processes work. For example, Zane Zallis, who teaches music as well as does underscoring for television, contributed

to a session we did on storyboarding as a tool for recasting print text in non-print forms. Brian Murphy of the Manitoba Association for Media Literacy delivered a presentation on the controversial aspects of television, and urged participants to weave media awareness into their teaching. Bob Armstrong, from the University of Manitoba Public Relations, showed and discussed the making of the newest television ad for marketing the University of Manitoba. Vladimir Simosko, a local artist, showed how Paul Sigurdson's poem *Prairie* was celebrated in a multi-media performance piece involving dance, language, and music. We also capitalized on some of the special expertise our participants brought to the institute. Catherine Boldt of Vincent Massey Collegiate entertained and informed us on her use of sound, music and alternate comics to accomplish Language Arts outcomes in the senior years classroom.

Throughout the institute, participants had many opportunities to experience a range of art works inspired by the prairies theme, from picture books, paintings, and poems, to orchestral works, ballets, and films. These experiences gave participants some sense of how artists have used multiple forms of literacy to work with the theme and how notions of prairies had provided many with the aesthetic content for their creative efforts. In addition, these powerful works motivated participants into action as they were challenged to unleash their own creative powers. Large blocks of time during the final days of the institute were planned in large part to accommodate participants' self-directed individual and/or small group creative work. Herein the struggle began as teacher-learners worked intensely, with our support, to create original texts and demonstrate their understanding, not only of their prairie inquiry questions, but of multiple forms of literacy as well.

The last day of the institute was devoted to a time of sharing and celebration to give both

small groups and individuals the opportunity to select and showcase their collective and performance-based prairie texts. At the outset, a large, open pit in a multi-purpose space came alive with performance pieces ranging from original musical compositions and videos to puppet theatrics and dramatic monologues. Later we walked through the "institute art gallery" which had been erected around the perimeter of the room to view a stunning mosaic of often integrated media works such as: 1) A digitized slide show with voice over about the Steinbach Mennonite Village; 2) A hilarious video featuring a small group of institute participants in a synchronized swimming extravaganza inspired by sunflowers; 3) A mixed media quilt crafted with prairie images to be viewed while listening to an original computer-generated soundtrack; and 4) A musical diorama juxtaposing contemporary and historical images which hinted of the plight of native peoples on the prairies.

The morning proved to be an exhilarating experience for participants as our prairie theme was artistically woven into a rich tapestry of language, music, art, technology, electronic media, movement, and drama. Participants' creative idea development clearly demonstrated their increased understanding of how meaning is shaped and communicated through multiple sign systems. Instructors were awed at how these extensions and expressions of participants' ideas revealed the complexity of factors which make up life on the prairies, further suggesting that multiple forms of literacy had genuinely been explored as tools of inquiry.

We continued to celebrate over lunch, and concluded the institute, exhausted but personally and professionally satisfied, with round table discussions during which selected highlights from the portfolios were shared among participants. We said our final farewells and made plans for future professional development initiatives in language arts and the arts.

Evaluating the Institute

Course Evaluations. Teachers reported great satisfaction with the institute on the anonymous course evaluations completed on the last day of class by forty-one participants. Evaluations were completed separately by those participants taking undergraduate or graduate credits. An overwhelming majority of respondents (mean = 84% of undergraduates and 90% of graduates), indicated agreement or strong agreement (4 or 5 on a 5 point scale) with all applicable statements and these were quantified by percentage on these forms.

Thirty-seven percent, or fifteen people, also wrote a total of thirty-one comments on all evaluations. Of these comments, eleven were judged by the researchers to be negative. For example, the majority, seven comments (five by undergraduates), were made about the course work being "heavy" and/or "vague". We now speculate that less experienced participants were sometimes overwhelmed with the number of "new" approaches available. Sometimes, perhaps, too much choice can lead to insecurity. In order to encourage creativity, we perhaps needed to assist students' convergent thinking by giving further examples, however we did not have exemplars of projects to share, since this was an innovative course.

Sixty-six percent of the comments, twenty in all, were evaluated as positive. Three observations appeared frequently. First, eight comments, by equal numbers of undergraduates and graduates, revealed that the course had "excellent" or "valuable" course content. Second, participants found instructors to be "enjoyable", "passionate" and/ or "knowledgeable". Finally, respondents commented that they had "learned a lot" and/or "increased understandings of the sign systems".

However, these predominantly positive evaluations were made in the first flush of

excitement during the course period and immediately after the final sharing celebration when everyone performed. We had just, after all, laughed and cried and eaten pizza together and were sailing on the ebullient feeling which results from a learning community setting out to meet a challenge and finding themselves successful. As researchers, however, we (Begoray and Morin) wondered how these reformed abilities and attitudes would endure once teachers found themselves back in their regular personal and professional lives. Accordingly, we sent out surveys to participants at the end of the following school year (June, 1999). It is the results of those surveys to which we now turn our attention.

Surveys. Using addresses that were current at the time of the course, a survey was sent out with self-addressed stamped envelopes to all participants eleven months after the course was completed. Participants were called by an instructor/researcher to alert them that they were coming. Very few people were spoken to personally, but messages at least were left at the phone numbers of forty-four participants. Unfortunately, no return addresses were attached to surveys, so we have no way of knowing how many surveys were received.

Ten surveys, about twenty-three percent, were returned. Although this number is within the range of twenty to thirty percent common in mail-in surveys (Nederhof, 1985), we might have conducted telephone interviews in which non-response is more rare (Krathwohl, 1993). Teachers responding ranged in experience from 6 to twenty-four years. No responses were received from pre-service or beginning teachers.

Each researcher did a semantic analysis (Cohen & Manion, 1992) on each question. Patterns discovered in responses to questions are discussed below and represent consensus between researchers.

1. *In what ways, if any, did this Summer Institute experience provide the necessary conditions for you to change your philosophy and practice of integrating viewing and representing through the arts into your teaching?* Two groups of semantically related comments emerged strongly. The first identified the course as practical and "hands-on". Seventy percent of respondents spoke enthusiastically about how the course gave them ideas that could be "directly" used in their classrooms. They reported feeling encouraged to discover the applicability of the ideas because they had the chance to take on a learner's role during the institute. Participants made such comments as "[I had] time to practice", "[I had] ample time to work", "[I could] try some of the things for myself" and "[I had] opportunities to put theory into practice". The second frequently mentioned comment (sixty percent) concerned the usefulness of the learning log. Respondents talked about the log as a tool for "tracking growth" and "ensuring reflection" during the course period. They also discussed the use of the log as a reference for their work when back in the classroom. In addition, teachers mentioned that they used their journals as exemplars for their own students who were also keeping learning logs as a result of their teachers' experiences.

Many other reasons were mentioned about why the summer institute provided some necessary conditions for change. These comments were as individual as the respondents, but some mention here will serve to give a flavor of the range of reasons discussed. Participants liked the variety in approaches and class locations offered by four different instructors (as well as the five guest instructors on special topics). They were also encouraged by their own sense of growing "comfort with government documents". Not only did teachers refer back to their own logs but they also mentioned their ongoing use of the book of common readings for "continuing professional development" which could be "reread prior to planning".

2. *What changes, if any, have you made to your English Language Arts teaching over this past year that involved the arts and arose from the summer institute?* All respondents reported "increased use" of the arts in their classrooms to accomplish outcomes, not only in language arts, but also in other curricular areas. Their notion of language arts changed, as one participant said from beyond simply "reading and writing, listening and speaking to integrating viewing and representing". They discussed an evolution in both their philosophy and their teaching strategies. Using words in their comments such as "choice", "diversified" and "multiplicity" to describe activities, it was apparent that teachers were now offering their students expanded possibilities for response.

Specific examples included primarily an increase in the integration of the visual arts, but also examples from music and drama. Purchases of supplies and equipment were mentioned. Teachers reported increasing use of technology such as CD players, digital cameras and computers. They moved from "questions to critiques" by involving students in critically discussing television advertising and their own viewing/listening patterns. In music, teachers commented on using music to enhance language arts themes, and provided their students with opportunities to compose soundscapes and songs. In art, students were also asked to illustrate stories, create posters and post cards, and use graphic organizers. Drama additions included moving away from "prepared scripts" and towards role-play as a way to "investigate or explore ideas" such as "conflicts in environmental issues".

However, teachers also commented on problems inhibiting integration of viewing and representing into their language arts programs. These difficulties primarily concerned teachers finding time to locate materials and prepare new approaches. Recently instituted provincial

standards examinations at grades 3, 6, 9 and 12, which were focused on traditional reading and writing skills, proved to be some cause for concern about the best use of time in the classroom.

3. *What effects, if any, have your ELA/Arts curriculum lessons had on students, other teachers, administrators and parents?* Respondents commented most widely on the effects on their students, both in terms of cognitive and affective growth, with a total of fifteen comments drawn from all respondents. Teachers reported that students showed "increased awareness" of viewing and representing through the arts and noted that including other sign systems appealed to students from a wide variety of learning styles and "differing abilities". They reported that students had greater "facility in 'reading' diverse texts", gave "more detailed response", increased "production" and even showed "more progress in reading and writing". There was even a comment that the "idea journal prepared them for the ELA [provincial standards] test".

Many comments were also made on students' emotional responses to viewing and representing. Respondents commented on their students' higher level of "comfort" in language arts. Students found lessons "enjoyable", "fun", and "motivating". Students were also reported to appreciate "variety and choice" in their work, and "opportunities for creative expression" and they showed "more confidence" in their language arts lessons.

The second greatest number of comments, fourteen, were made concerning the effects of the integrated lessons on other teachers. Participants gave in-service workshops to other teachers, provided lesson materials to colleagues, gave planning assistance and lent out their book of common readings. They also joined other teachers in cooperative planning sessions. These meetings included other language arts instructors, and arts specialists in band, music and art.

Fewer comments were made about effects on administrators and parents with 6 and 7

observations respectively. Respondents reported that principals and superintendents offered moral support which was "encouraging". Administrators were "pleased" and "followed [implementation] with interest" despite, as one respondent noted, the fact that his classes were now "noisier" and "spread out all over the building". Parents, it was reported, were "interested". They liked the "variety" and "wide scope of instruction" in the language arts classroom and enjoyed the arts-based performances which now took place. One teacher offered as evidence of the parents' interest the fact that she had the first instance of one hundred percent attendance at the parent-teacher conferences after implementing the integrated viewing and representing program.

4. *In what ways, if any, have you worked to expand your knowledge of viewing and representing beyond what you gained during the summer institute during the past year?* All respondents reported that they continued their own education in viewing and representing. As expected the most common additions to classroom activities occurred in the visual arts, a "language" that classroom teachers in Manitoba are already comfortable with due to expectations for teaching in this area. Teachers read the art curriculum, took art and photography courses, collected "illustrated storybooks and "art books". They expanded their knowledge of technology by learning about PowerPoint, computer graphics and digital cameras. Also mentioned were experiments in the use of viewing and representing in social studies, science and even physical education. One participant decided, on the basis of her experiences in the summer institute, to do her Master's thesis on the use of learning logs or "idea journals" in her classroom (and has, in fact, now successfully defended her work).

5. *In what ways, if any, have your personal life practices involving the arts changed over*

the past year? Half of the respondents reported changes in their philosophy and habits. Comments included personal practices involving both visual arts and music. Participants observed that they regarded art exhibits and books with more educated eyes, since, as one respondent said, she had "enhanced [her] appreciation of visual art". Another reported renewed involvement in photography, an interest long dormant in her life. Others mentioned realizations that, for example, dance "movements are not random" and that there is "beauty in creative dance". Still other respondents discussed their realization that there is a "message in non-lyrical music" and that they now appreciate the "stillness of the country". One respondent's comment summarizes these changes: "I have come to see myself as a creative person" she writes, reporting involvement in dance, sewing, interior decorating and music as her methods for expressing herself.

6. *Do you have any comments that would help us to plan for future summer institutes in language arts and the arts?* Patterns in response were difficult to detect here, however, in general changes suggested were minimal. Two respondents wanted "smaller classes" and "limited enrollment". Other requests were for more of those topics and activities which were included in the institute but not in sufficient quantity: more technology, more field trips, more assessment ideas, more opportunities for discussion, and more suggestions for the use of the arts in other curricular areas. One respondent requested that we "make expectations clear at the beginning" but continued that she had "worked hard, but it had value".

Conclusions and Implications for Teacher Education

We concluded that a summer institute model, incorporating the characteristics of effective professional development identified by previous researchers, can increase the probability of sustained change (over one year) in teacher-learners' practices and understandings of multiple

forms of literacy as well as perceptions of increased student achievement. In order to encourage curriculum change in regular classrooms over the long term, we would extend the summer institute to include work done in the fall by all participants. These classroom-based trials would then be submitted as assignments later in the fall term. We speculate that follow-up in-services and opportunities to continue the dialogue beyond the summer study experience are also critical to teachers attempting to embrace new curriculum practices.

The results of this study suggest that the success of teacher transformation in their practices using multiple forms of literacy seems to depend on providing teacher-learners with opportunities to learn under the guidance of an instructional team with expertise in various "languages". The team must also be able to establish a safe, supportive learning environment and an intensive sequence of learning experiences which are formatted in ways that enhance teachers' growth and comfort in creative areas. Instructional strategies should be designed to deal with the special challenges of linking theory and practice and illuminating multiple literacy curriculum reforms. Opportunities should be offered for continuous evaluation, feedback, dialogue, and incorporation of instructional resources and materials which address participants' specific needs. Instructors also need to be cognizant of factors in schools that might be hampering teachers efforts to change, as well as contemplate strategies to combat those factors. The involvement of external collaborators and special guests also seems advantageous.

We caution others who may wish to schedule such courses at their own universities that any concept of teacher transformation involving multiple forms of literacy requires a large commitment of time, emotional energy, and money. For example, instructors have to develop the curriculum as a team and then respond collaboratively with mid-course changes to answer

participant needs. This flexibility also requires considerable risk-taking in working within a four person team with diverse specialties (and personalities!), coordinating students with diverse experiential and educational backgrounds, managing visiting speakers, equipment and materials, and providing maximum experiences to accomplish a full course in a brief and intense time period.

Finally, as researchers and instructors we are cautiously optimistic that change such as that suggested by these surveys represents a significant influence on the use of music and the arts in language and literacy teaching and learning. We see the newly introduced viewing and representing strands as a unique opportunity for placing the arts more centrally in the language arts classroom as well as forming stronger partnerships between arts specialists and classroom teachers. Summer institutes such as ours will help participating teachers – and all those they touch in ever-widening spheres of influence – to expand their ability as sophisticated learners in a world which requires all of us to be multi-literate. The teacher is the primary change agent in education, and the experiences of the institute have proven to increase the likelihood of changed practice in the classroom.

Suggestions for further research can be made. More empirical evidence is needed with regard to contrasting orientations to professional development and the effect of orienting specific features on long-term curriculum reform involving the arts and language. The effects of teacher learning and change on student achievement needs to be tracked with tools that go beyond teacher self-report measures. There is also a need to investigate possible differences in transformation among teachers representing different genders, arts specialties, or career stages. It would also be valuable to explore further the instructional strategies that appear most useful for advancing the teacher change processes involving the integration of the arts and language.

Endnotes

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List of Appendices

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Courses offered by the University of Manitoba Faculty of Education

63.325 (L05 & L06 OR L07 & L08) SUMMER INSTITUTE 1997

THE NEW LANGUAGE ARTS CURRICULUM AND THE ARTS: VIEWING AND REPRESENTING

The new Language Arts Curriculum is currently being implemented in Manitoba schools. The Institute will provide a model and series of experiences to help teachers use the arts (music, movement, drama and the visual arts) as a focus for developing viewing and representing components of the Language Arts Curriculum (K-12). Using a selected theme(s), participants will explore the visual and performing arts, technology and media literacy to develop interdisciplinary links between Language Arts and the Arts. The Institute is intended for classroom teachers or arts specialists. No previous experience or specific background in the arts is required.

Time: July 2-23

63.325 L05 10:30-12:30 Topics in CHSS: Language Arts and the Arts I
63.325 L06 1:00-3:00 Topics in CHSS: Language Arts and the Arts II

63.325 L07 10:30-12:30 Topics in CHSS: Language Arts and the Arts I
63.325 L08 1:00-3:00 Topics in CHSS: Language Arts and the Arts II

For 500 level credit contact the co-ordinator.

Instructors: D. Begoray, L. Coffman, F. Morin, A. Stinner

For further information, call Joan Walters, co-ordinator 474-9021
or email jwalter@ms.umantioba.ca

For further information contact:

Joan Walters
Room 261 Faculty of Education
University of Manitoba
Winnipeg, MB. R3T 2N2
474-9021 or email jwalter@ms.umanitoba.ca

Registration Information:

Registration begins on **April 1, 1998**. Please refer to The University of Manitoba 1998 Summer Calendar (available in early March) for detailed course schedule and registration information. Copies can be obtained from the Student Services Office, Faculty of Education, University of Manitoba, Winnipeg, MB. R3T 2N2, (474-9004) or Continuing Education Division, 474-6742 (24-hour brochure line). For information regarding P.B.C.E. or M.Ed. credit contact Joan Walters 474-9021 or email jwalter@ms.umanitoba.ca

*Please register early! The Faculty of Education reviews summer course registrations on June 1, 1998. Courses with fewer than 15 registrants are subject to cancellation.

Admission Deadline Dates:

Registrants who are not currently working on a program at the University of Manitoba must apply for admission to the Faculty of Education (P.B.C.E.) by **April 1, 1998** or Continuing Education Division (General Studies) by **June 1, 1998** (by mail) or **June 24, 1998** (in person).

Accommodations are available in the Speechly/Tache Residences. For application forms or further information call 474-9942.

The University of Manitoba
Continuing Education Division

Faculty of Education
Curriculum: Humanities and Social Sciences
SUMMER DAY SESSION 1998

The New Language Arts Curriculum and the Arts: Viewing and Representing

Summer Institute

July 2 to July 23, 1998

Weekdays

10:30 a.m. to 3:00 p.m.

63.325 (L05, L07) Topics in CHSS: Language Arts and the Arts I

63.325 (L06, L08) Topics in CHSS: Language Arts and the Arts II

This Institute is designed for undergraduates and classroom teachers with generalist backgrounds as well as for arts specialists.

The new Language Arts Curriculum is currently being implemented in Manitoba schools. The Institute will provide a model and series of experiences to help teachers use the arts (music, movement, drama and the visual arts) as a focus for developing viewing and representing components of the Language Arts Curriculum (K-12). Using a selected theme(s) participants will explore the visual and performing arts, technology and media literacy to develop interdisciplinary links between Language Arts and the Arts. The Institute is intended for classroom teachers or art specialists. No previous experience or specific background in the arts is required.

Additional experiences will be developed for PBCE or M.Ed. students who wish to enrol in the Institute for credit (contact Joan Walters 474-9021 or email jwalter@ms.umanitoba.ca). PBCE and M.Ed. students will be invited by a forthcoming letter to attend a special class meeting towards the end of May 1998.

Deborah Begoray, Ph.D., has twelve years of teaching in the schools (English/Language Arts, Drama, Social Studies) and six more at universities in Alberta, British Columbia and Manitoba. After using extensive videotaping in her research, Deborah became fascinated with the possibilities for visual influences in Language Arts. After spending last year as scholar and writer for the Foundations for Implementation project (Manitoba Education and Training), Deborah became convinced that teachers needed more assistance to integrate viewing and representing in the Language Arts curriculum. She looks forward to exploring issues and approaches with teachers.

Francine Morin, Ph.D., teaches music and movement at the Faculty of Education, University of Manitoba. She has almost 20 years experience designing and implementing music and movement instruction for children, young adolescents, pre-service and in-service teachers. In recent years, Francine has received several research grants and professional awards such as 1996 MCLE Field-Based Research Grant, 1996 Carl Orff Canada's Dedicated Service Award, and 1993 CAHPER Fellow Award. Currently, she is Co-Coordinator of the Early Years Program, Editor of *Manitoba Sings*, and Archivist for MMEA. Francine believes that learning and knowing is most potent for learners when explored from multiple perspectives. For her, the attraction of interdisciplinary collaboration is that students can continue to pursue depth in a curriculum area while drawing upon their own power and interest in the expressive arts.

Liz Coffman, M.Ed., teaches early years drama and art and elementary drama at the Faculty of Education, University of Manitoba. She has had many years of experience working with teachers and children in the classroom through the Department of Education and at the Winnipeg Art Gallery and Prairie Theatre Exchange. She has written and implemented curriculum for elementary and secondary levels and has been actively involved in teacher inservices over the years. Liz believes that the arts are an important way for students to investigate, respond to and make sense of the world and what they know of it.

Ann Stinner, M.A., is an art education instructor at the Faculty of Education, University of Manitoba. An art specialist as well as teacher of social studies and language arts in the Ontario public school system before coming to Manitoba, Ann now works with pre-service teachers in the elementary, middle years and secondary programs. She has also been involved in art curriculum development and in-service workshops for teachers. Ann believes strongly in the importance of the arts in education. Students of all ages, and their teachers, need to explore various ways of knowing and a range of languages for expressing their ideas.

THE UNIVERSITY OF MANITOBA

FACULTY OF EDUCATION
Department of Curriculum
Humanities and Social Sciences

Winnipeg, Manitoba
Canada R3T 2N2
Room 244
Telephone: (204) 474-9023
Fax: (204) 474-7550
E-Mail: dbegoray@ms.umanitoba.ca

DEBORAH L. BEGORAY, PH.D.

May 12, 1998

Dear Participant in **The New Language Arts Curriculum and the Arts: Viewing and Representing Summer Institute,**

I'm looking forward to our time together from July 2-23. We're about to embark upon an exciting journey!

The Summer Institute will be three weeks of immersion in course material. We have structured the assignments to arise directly from in-class activities and have even planned some time for you to work on projects during class. We realize, however, that many of you have ambitious plans already for our time together and will want to spend extra hours at the Faculty or on your own. Our meeting time of 10:30 a.m. will allow participants to do some of their work in the mornings before class officially begins. We also hope to schedule computer lab time after class in the afternoon for those wishing that space.

Some other advance information:

1. Course readings book will be available in the bookstore before the Institute begins. Phone them first (204-474-8321) to ensure that they are "on the shelf" before visiting the bookstore. Because our 6 credit course is compressed into such a short time period, you may want to begin reading and reflecting on these articles (by journalling or recording responses in some other way) before the beginning of the course.

2. We will meet on Thursday, July 2, 1998 at 10:30 a.m. in the Education Building, Room 200. Plan to arrive early enough to find a parking place, if you need one. Free parking is in **U** lot behind the Information Centre (Chancellor Matheson Rd. and University Crescent). Stadium Dispenser Lot on Chancellor Matheson Rd. is also free, but since it is further from the Education building you will probably want to check **U** lot first.

3. Because of our emphasis on viewing and representing, many of you may want to use equipment such as a camera, audio or video recorder, portable computer or other art, music, or drama resources <u>if you already have these available.</u> We will have some equipment available for use by participants.

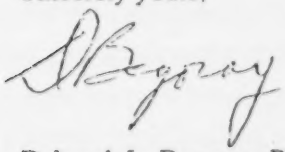
4. You will also be making extensive use of your 1996 English Language Arts curriculum guides and the Foundations for Implementation materials. These will be available at the bookstore for those of you who do not have your own. As of this date, only the Senior I Foundations document is available, but we are hopeful that the other implementation materials will be printed by the end of June.

5. PBCE and Masters students who have enrolled at the 500 level will be writing a paper which looks critically at the expansion of literacy to include the visual and communicative arts. They should send possible questions to guide their investigation to Dr. Deborah Begoray, Education, University of Manitoba, R3N 2T2 or e-mail to dbegoray@ms.umanitoba.ca (e.g. What are the characteristics of a "good" viewing activity for a Grade 8 student? What is the role of music in a children's literature-based language arts program? How does representing influence growth of reading and writing amongst inner city Grade 1 students? etc.) for further discussion and approval.

6. Our newsgroup address is: local.edu325. Claim or renew your account at any campus lab. Access newsgroup through NewsWatcher in Rm. 328 Education. More information on participation is on-line (and will be available July 2). Bring a disk!

Francine Morin, Liz Coffman, Ann Stinner and I are looking forward to meeting you! We are excited about the tremendous possibilities of our time together this summer. If you have further questions, please call our department office at 204-474-9022.

Sincerely yours,



Deborah L. Begoray, Ph.D.

The New Language Arts Curriculum and the Arts: Viewing and Representing
SUMMER INSTITUTE - July 2 to 23, 1998

63.325 Topics in CHSS: Language Arts and the Arts I (Sections L05 and L07)
63.325 Topics in CHSS: Language Arts and the Arts II (Sections L06 and L08)
63.538 Recent Developments in Curriculum: HSS I (Sections L05)
63.539 Recent Developments in Curriculum: HSS II (Sections L03)

COURSE OUTLINE

Instructors	Office	Telephone	E-Mail
Deborah Begoray	Room 244	474-9023	dbegoray@ms.umanitoba.ca
Liz Coffman	Room 268	474-9027	coffmane@cc.umanitoba.ca
Francine Morin	Room 249	474-9054	fmorin@cc.umanitoba.ca
Ann Stinner	Room 277	474-9032	stinnera@cc.umanitoba.ca

Note: Our newsgroup address is: local.edu325. Our FAX number is 474-7550.

Course Description

The new Language Arts Curriculum is currently being implemented in Manitoba Schools. The Institute will provide a model and series of experiences to help teachers use the arts (art, drama, music, and movement) as a focus for developing viewing and representing components of the Language Arts Curriculum (K-12). Using a selected theme(s), participants will explore the visual and performing arts, technology and media literacy to develop interdisciplinary links between Language Arts and the Arts. The Institute is intended for classroom teachers or arts specialists. No previous experience or specific background in the arts is required.

Required Text and Materials

1. 63.325 (L05, L06, L07, L08) The New Language Arts Curriculum and the Arts: Viewing and Representing. Summer Institute July 2-23, 1998. COMMON READINGS.

2. Relevant Department of Education curriculum documents.

3. A book with blank pages or something similar that can be used for a learning log (which will become part of a portfolio).

4. A selection of drawing and art supplies (i.e. scissors, glue stick, water-based fine black marker, colored drawing/painting media of your choice).

5. A few pieces of music manuscript paper.

6. Two computer diskettes.

Optional Text and Materials

1. Cecil, M. L. and Lauritzen, P. *Literacy and the Arts for Integrated Classrooms.* Longman. [K-6]

2. Micro-cassette, walkman-type cassette, camera, camcorder will be helpful if you have access to this type of equipment.

Course Policies

Because of the brevity and intensity of this institute, it will be important for all students to participate fully in all experiences on the attached schedule. Please consult the 1998-1999 General Calendar (pages 31-34, 157-159) regarding Attendance and Debarment Policies, General Academic Regulations Regarding Cheating and Plagiarism, Incompletes, Appeals of Assigned Grades, and Voluntary Withdrawal. Also, see pages 39-44 for the policy concerning the Responsibilities of Academic Staff with Regard to Students.

Course Topics (Tentative) and Related Readings

Day 1 — Overview of Course Outline, Invitation to Participate in Research Project.
Introduction to Viewing and Representing - Defining Terms.
Claim User ID and Introduction to Netscape.
Introduction to the Sign Systems.

Related Readings: Flood & Lapp (1997), Lowden (1989), Manins (1994)

Day 2 — Introduction to Newsgroups, E-mail.
Introduction to the ELA Curriculum Outcomes.
Launching the Prairies Theme: Interdisciplinary Inquiry, Webbing and Brainstorming.

Related Readings: Egenberger (1997), Morgan & Saxton (1988), Whiten (1994).

Day 3 — Multi-Literacy Approach to Exploring the Prairies Theme,Using Picture Books.
Viewing and Representing the Prairie Theme Through Different Sign Systems.
(Continues through Days 4 and 5)

Related Readings: Leland & Harste (1994), Wagner (1976)

Day 4 — Graphic Representation. Narrative and Expository Writing.

Related Readings: Murata (1997), Wilhelm (1995)

Day 5 — Deconstructing Photos and Print Advertising.

Related Readings: Glasgow (1994)

Day 6	Introduction to Electronic Media: Analyzing Animation. Story Boarding From Print or Image Text, including Rolling Tableau, Sound Effects. Related Readings: Cox (1996) for Early/Middle Years, Gordon, Sheridan, & Paul (1998) for Senior Years.
Day 7	Assessment/Evaluation and the New ELA Framework. Film and Video: Viewing and Deconstruction Related Readings: Brooks (1998), Dean & Gross (1992)
Day 8	Representing: The Creative Process in Music, Art, Drama. Related Readings: Haas Dyson (1998)
Day 9	Exploring Language Arts Curriculum Connections With the Arts. Introduction to Computer - Creating Web Pages. Related Readings: Alejandro (1994), Flynn & Carr (1994), Kassell (1997), Leu & Iannone (1998)
Day 10	Communication Through Photography. Introduction to Computer - Scanning. Related Readings: Weston (1997)
Day 11	Issues Related to Television (Race, Sex, Gender, Stereotypes, Violence) Group and Individual Creative Work: Representing (Continues each afternoon and some mornings through to Day 15). Related Readings: Barchers (1994)
Day 12	Artist Presenter: Creative Idea Development Related Readings: Katz & Thomas (1992)
Day 13	Teacher Presenter: Using Video in the Classroom Related Readings: Ohler (1996)
Day 14	Group and Individual Creative Work: Representing
Day 15	Group and Individual Creative Work: Representing
Day 16	Sharing/Celebration

Course Evaluation

This course will be evaluated through the following two assignments:

1a. **(For participants enroled in 63.325)** The unit plan will consist of a sequence of learning experiences which will provide the curriculum content for approximately three weeks of Language Arts instruction. The unit will focus on a particular classroom context and integrate the arts. Language Arts Outcomes and their assessment must be addressed. The first page will be an overview of outcomes, activities, assessment and resources. Following will be five more detailed lesson plans arising from this unit. Assessment criteria will be developed with participants. (30%) **DUE DATE: MONDAY, JUNE 20, 1998**

1b. **(For participants enroled in 63.538/9)** The critical paper will explore the expansion of literacy to include the visual and communicative arts. The paper will respond to a research question of the writer's choice in consultation with the instructors. Papers will be considered for inclusion for publication based on the events and findings of this institute. Criteria for evaluation will be based on: insight, clarity, connection between theory and practice, and writing skills.
(30%) **DUE DATE: FRIDAY, OCTOBER 16, 1998**

2. **(For participants in both 63.325 and 63.538/9)**The portfolio assignment will consist of three parts. The first part will be a process learning log which should include daily/personal explorations of and reflections on the relationship between the language arts curriculum, the visual and performing arts, and the mass media. The focus will be on expanding our notion of literacy to encompass communication through art, drama, music, movement, print media, and computer, film and video technologies. Thus, the learning log might contain such things as: written responses to discussions, presentations, and readings; research in a variety of modes (i.e. sketches and verbal note-taking, photography and audio recording); viewing and critiquing of performances, visual art, film, television, advertising; plus creative idea development for a range of written, visual and performance pieces that implement the viewing and representing components of the language arts curriculum. The second part of the portfolio will present at least one creative product either as a group or individual with a group. This piece will help to provide evidence of your understanding of "representing." The third part will be a synthesis statement of what you have learned about the role of multiple sign systems in the new Language Arts Curriculum and how you have grown and changed as a teacher of Language Arts and the Arts. Selected highlights from the portfolio should be identified for sharing with peers and evaluation. Students will be invited to respond to a draft of assessment criteria for this assignment.
(70%) **DUE DATE: THURSDAY, JUNE 23, 1998**

Late penalty for all assignments: 10% per day.

Note: This institute was funded in part by the University of Manitoba Summer Innovation Fund and the Faculty of Education Endowment Fund.

The New Language Arts Curriculum and the Arts: Viewing and Representing
Bibliography of Common Readings

Instructors: D. Begoray, E. Coffman, F. Morin, A. Stinner

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Dean, J., & Gross, I. L. (1992). Teaching basic skills through art and music. *Phi Delta Kappan,* April Issue, 613-618.

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Katz, S. A., & Thomas, J. A. (1992). *Teaching creatively by working the word: Language, music and movement.* Englewood Cliffs, NJ: Prentice Hall. [Chapter 6 - Extended Field Trip Experience].

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SUMMER INSTITUTE 1998: The New Language Arts Curriculum and the Arts: Viewing and Representing . . . A Tentative Schedule

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
			Day 1 *July 2* Intro: - definitions - course outline - consent letter (F) - homework – curr. guides **LUNCH: 12:30 – 1:00 pm** 1 – 2: Music[1]/Art[1] - (F) (A) } Into. 2 – 3: Drama[1]/Music[2] - (L) (F) } dif. sign systems	*Day 2* *July 3* Intro. – curriculum outcomes - (D) - Jigsaw -(L) (F) (A) (D) **LUNCH: 12:30 – 1:00 pm** 1 – 2: Drama[2]/Art[2] - (L) (A) 2 – 3: Launch prairie theme (L) - inquiry process – webbing - comparing prairie filmclips (Who has seen the Wind & Why Shoot The Teacher)
Day 3 *July 6* Exploring prairie theme through multiple perspectives – demo - (L) (F) (A) (D) Using picture books/comics 12 – 12:30: Reflecting/synthesizing **LUNCH: 12:30 – 1:00 pm** 1 – 3: Art[1]/Music[1] - (A) (F) ← ← ← Viewing & representing Visit prairie site	*Day 4* *July 7* Graphic representation (A) Narrative/expository writing (D) 12 – 12:30: Reflections /synthesizing **LUNCH: 12:30 – 1:00 pm** 1 – 3: Music[2]/Drama[1] - (F) (L) the prairie theme through	*Day 5* *July 8* Deconstructing photos & print advertising -(A) (D) (L) 12 – 12:30: Reflections/synthesizing **LUNCH: 12:30 – 1:00 pm** 1 –3: Drama[2]/Art[2] – (L) (A)[2] different sign systems → → →	*Day 6* *July 9* Introduction to electronic media - (D) - animation ("When the Dust Settles") & deconstruction 12:00 – 12:30: Reflections/synthesizing **LUNCH: 12:30 – 1:00 pm** Story boarding from text/visual - rolling tableau - sound effects/music - making a story board 2:30 – 3: Discussion/planning session	*Day 7* *July 10* Assessment in the new L.A. curriculum - (D) (L) (F) (A) 12- 12:30: Reflections/synthesizing **LUNCH: 12:30 –1:00 pm** Film – viewing, deconstructing (D) (Who Has Seen the Wind? Why Shoot the Teacher?)
Day 8 *July 13* 10:30 – 11:45: Drama[1]/Music[1]-(L) (F) **LUNCH: 11:45 – 12:15 pm** 12:45 – 1:30: Art[1]/Drama[2] – (A) (L) 1:45 – 3:00: Music[2]/Art[2] - (F) (A)	*Day 9* *July 14* Curriculum Connections - (D)(L)(F)(A) 12 – 12:30: Reflections/synthesizing **LUNCH: 12:30 – 1:00 pm** Computer Intro – Web (J)	Day 10 July 15 Communicating thru Photograph (A) 12 – 12:30: Reflections/ synthesizing **LUNCH: 12:30 – 1:00 pm** Computer Intro – Scanning (J)	*Day 11* *July 16* TV Issues {race stereotypes (Brian Murphy?) {sex violence {gender 12 - 12:30: Reflections/synthesizing **LUNCH: 12:30 – 1:00 pm** Individual & group creative work	*Day 12* *July 17* 10:30: Vladi-? (creative idea development – performance) 12 – 12:30: Reflections/ synthesizing **LUNCH : 12:30 – 1:00 pm** Individual & group creative work
Day 13 *July 20* Unit Plan Due Teacher Presenter – using video with children (TBA) ↓ **LUNCH: 12:30 – 1:00 pm** ↓ Individual & group creative work	*Day 14* *July 21* Individual & group creative work ↓ **LUNCH: 12:30 – 1:00 pm** ↓	*Day 15* *July 22* Individual & group creative work ↓ **LUNCH: 12:30 – 1:00 pm** ↓	*Day 16* *July 23* Sharing/Celebration! **LUNCH** Journals & personal projects due	

WEEKDAYS: 10:30 am – 3:00 pm

INSTRUCTORS:
D. Begoray (D)
E. Coffman (L)
F. Morin (F)
A. Stinner (A)

ASSISTANTS/GUESTS:
J. Begoray (J)
Brian Murphy?
Teacher/Presenter – TBA?

Appendix E: Schedule of Learning Experiences for the Summer Institute

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Appendix F: Class Notes for Sample Workshop

The New Language Arts Curriculum and the Arts: Viewing and Representing
Representing and the Creative Process
Instructor: Dr. Francine Morin

Representing Through Soundscapes

Soundscapes can be composed by individuals or in collaboration with others, but are usually designed to be performed by groups of people. They are a wonderful way to represent and share what has been explored and learned about almost any subject. Re-creating the soundscapes of others and creating your own gives teachers and students alike some insight into the way a composer's imagination works. The greatest advantage of the soundscape as a creative-representing vehicle is that specialist and non-specialist teachers (or students) can be equally successfully in composing their own pieces. Soundscapes make use of visual/pictorial images and symbols and, therefore, require limited knowledge of traditional musical notation. Composers simply develop a key stating what symbols represent what sounds. A variety of non-conventional devices are used which reflects the inventive character of soundscapes. Experimental musicians such as George Self, R. Murray Schafer, John Hosier, John Cage, Dan Gibson, and Hennie Becker have done much to advance this type of composing. You might want to listen to some of their works and study their invented notational scores.

Soundscapes are generally built around a central theme (i.e. prairie) or any related subthemes (i.e. flood, pollution, farming, birds, snow). Although the creative-representing process is usually very much guided by precise imitations of objects, events, phenomena, the end product is usually more impressionistic than imitative. One will often find that bits of speech, the words of a poem, vocal sounds, movement, visuals, slides, or drama are distributed imaginatively inside a soundscape so they can become mediated in multiple ways.

Workshop Experiences

1. We as prairie people are all too familiar with the summer storm. Listen to a recording of *Electrifying Thunderstorms* (The Special Music Company, 1990). Try to discern the structure of the thunderstorm, the sounds heard, intervals between sounds and so on.

2. Study the soundscape score and performance key of Brian Dennis and Oliver Bevan's *Storm Music*. Notice that it is highly pictorial and follows the natural thunderstorm very closely. It separates thunder and lightning by quite a long interval while the sounds are in a distance. As the storm builds up, the wind rises, and thunder and lightning follow each other more closely, so that at the height of the storm they are almost simultaneous. After a few heavy drops the rain becomes continuous, and still heavy, after the wind has died down. Thunder and lightning then gradually fade away. Not all prairie storms follow such a simple pattern, but the features of the piece are very genuine. In our performance of this piece we should try to match the recording of the storm.

3. Listen to a recording of "The Thunder Rolls" (Pat Alger & Garth Brooks) to see how authentic sounds of the thunderstorm have found their way into an alternate "text" and are used in a metaphoric way to tell the story of a "stormy relationship."

An Instructional Model for Representing

An exploration of representing and the creative process can move you and your students into a new kind of appreciation, not only of music and other sign systems, but of the theme under study. Representing or creating is really a personal enterprise and one hesitates to offer a fixed method for doing so. Teachers, on the other hand, who are in the midst of a barrage of day-to-day educational tasks and may not have done much creative work themselves, often appreciate a model of the progression which might be followed when working with students or when engaged in their own creative work. Many classroom teachers and arts specialists struggle with how to implement creating/representing experiences in the classroom because of lack of information about what constitutes creative work, how to structure an environment conducive to creative work, and how to adopt the role of facilitator. Here are a few suggestions.

To illustrate, composing a soundscape based on environmental sounds collected in a prairie environment will be used. I think it is good to begin with a period of open exploration with an aim to discover how best to imitate the environmental sounds collected. While you "play" with different sound sources you will uncover the differing sound qualities, expressive functions, and playing techniques of musical instruments. It is often helpful to compare these sounds with your recordings. Strive to find interesting sound "colours" and "textures," often by using non-conventional sound sources as well. (i.e. One of my students last year swished a paint stick on the skin of a drum and it sounded remarkably like the rhythmic paddling of a canoe.) When doing creative work, do not feel that you or your students need to be limited to the events/objects you actually saw. Imaginative work should also be encouraged and is often stimulated by visuals, books, poetry, and so on that also might be a part of your study. Remember that this same kind of exploration can be accomplished through movement as well.

Selecting aesthetic content will provide the impetus for composing a soundscape or movement piece. Decisions must be made from the range of "raw material" that has been collected. Encourage learners to choose an image, idea, or story that is very important to him/her. Some ideas are clearly more important than others. In guiding learners to select something to express, the teacher, in effect, has given students a reason for composing and representing. At first, I often employ the principle of stylistic purity. In other words, do not use too many images at once so that the piece does not become over-decorated. The idea of unity through simplicity is a useful way of thinking about it. Now, students will want to find ways to convey that which has already been decided. Another period of exploration and improvisation begins. It should still be somewhat spontaneous and transient, but with a little more focus.

Some of the material resulting from the improvisations will be selected and further refined into motives or themes for different sections of the composition. The choice of thematic material can be guided by relevance, interest or potential for development. Then begins the search for structure. All sections must eventually be organized and structured into an overall form. First attempts can be thought of as drafts which can be rehearsed, revised, and edited, before they are shared in a more public forum via publishing. Use your knowledge of the authoring process in Language Arts to help you here.

Students also need to be directed by certain compositional principles to achieve coherence and clarity in their work. The first understanding should be that of the motif as the basis for structure. The foundation for any composition is provided by these statements which can be repeated, varied, and developed. It is also important to recognize that repetition is a fundamental concept in composition. Listeners/observers enjoy hearing/seeing something again. Variation refers to using already established content in different ways. Contrast, on the other hand, demands the introduction of new motifs, new material. Some part of the composition may hold special significance. These are highlights that stand out. There can be several of these that eventually come together in a climax. The climax can be thought of as the ultimate development of a motif. Compositions need to be proportioned and balanced. The length of each section should be guided by logic. It will be as long as necessary, avoiding boredom, and conversely, the loss of significance. Think of sustaining interest. Composers often develop introductions, codas, or transitions, which are bridges which allow sections to flow.

I realize that you will be taking some risks. Keep in mind that risks are cushioned by becoming a member of a "composing" or "representing" community and by the realization that others are also taking risks. You may work alone or with others. Some people need uninterrupted personal immersion when in the creative-representative mode, others like to explore in collaboration with others. As a teacher, be a facilitator, allowing students to seek assistance when needed. Although discovery and facilitating are encouraged in learner-centred classrooms, teaching practices do not always change. Circulate rather than monitor (disrupts the process) and give your students time. The very nature of representing and creating requires an environment that empowers students to work within flexible time limitations as they interact with a particular sign system(s). Whatever you decide, remember that you have choices. Work on something that is personally meaningful for you. At some point we will have a sharing circle, where you can benefit from the feedback (positive and constructive only) of others.

More Workshop Experiences

3. Representing through "working the word" (Katz and Thomas, 1992) involves creating poems, exploring language and poetic possibilities through the editing process, and extending the poem through music and movement. According to Katz and Thomas successful poetry writing requires the understanding and application of the following language skills: 1) imagery (metaphor, simile), feelings (experiences, memories), five senses (sight, sound, taste, touch, smell), and poetic techniques (alliteration, personification, onomatopoeia, enjambment, slant rhyme, line break, adjectives). Images and feelings are the how of poetry while the subject is the what of poetry. Let's use colours of the prairies to create a poem together. Chose one colour and try to describe it through poetry using all you know about poetry and your experiences and memories of the prairies. (i.e. Brown - fall leaves, shoes, chipmunks, sparrows, tree bark, ...Take the ideas further to find interesting word pictures: Crispy, crackling, curled fall leaves...Rough, sculptured tree bark...Shoes clicking, clearly, penetrating down the hall...Chipmunks, chattering, chewing on bark and nuts...Swooping sparrows, singing, sighing). Keep putting ideas together until we have something which tells us about the prairie colours... Brown is a crisp,
curled leaf fallen from a tree
in fall...

After I have my final poem I would try to explore the colour brown in music and movement. For me, brown suggests a dark, heavy, slow, low sound quality, gliding, pressing, wringing, or perhaps twisting movements. I might try a creating a sound carpet and/or movement sequence for my prairie colour as well.

4. Use a family of sounds one would encounter in a prairie environment as the stimulus for your own small group compositions based on vocal explorations. Choose a metre. Try beginning with a "timeline" that establishes your "beat." Create speech ostinato lines (repeated patterns) that compliment each other and are layered to produce a polyrhythmical effect. Use different durations of sounds and combine with periods of silence or rests. Find a way to preserve your compositions through a notated form. To help you along with this idea, listen to Bill Usher's (1988) "Chicken Khatchaturian" on *Drums*, Toronto, ON: Kid's Records, KRC-1021. It is available from: Box 870, Station A, Toronto, ON, M5W 1G2. This could be extended even further by having the qualities of each sound described and interpreted through movement. Movements could be layered and inter-connected in a group movement composition to make a "sound mobile."

5. Choose a simple set of tones (i.e. *la* pentatonic scale - E-G-A-B-D), construct a melody for the following text to be used as a theme: *Spirit of the prairie, Earth, sky, and sun; Spirit of the prairie, Where wind and water run.* (Or something similar). Develop an instrumental accompaniment with authentic instruments and sounds of the prairies (i.e. drums, recorders, typical classroom instruments). Develop sections to alternate with the theme by creating 16 beat "word pictures" of the prairies. Each contrasting section might convey a different aspect of the prairies in both language and sound colour (i.e mauve prairie crocuses; butter, buttercups; saskatoon berries, and ground plums).

6. Form small groups and choose at least one pitched instrument as well as various nonpitched instruments. Begin to explore the possibilities of sound and layers of sound. Choose a simple melody such as *Hot Cross Buns* or *Twinkle, Twinkle Little Star* and create variations. Share responses and analyse how the musical elements were used to create variations. Other invitations might include creating piece that: contains various timbre, loud and soft, thin and thick textures, fast and slow, up and down, same and different, and so on. Keep written records of what decisions you make and how you are making them, as well as any visual representation that works for you. Share some of this with others.

7. Using vocal and instrumental sounds and movement, "orchestrate" pieces of literature based on the prairies. Poetry and poetic books work very well because the texts are rhythmically appealing, use onomatopoeia extensively, and evoke many sonorous and kinesthetic images.
In terms of sequence here, keep in mind that learners of all ages find it easiest to compose first with dynamics and timbre, followed by rhythm, melody, and finally harmony. You might want to work with nonpitched instruments first, experiment with rhythmic motives and phrases, and then move on to pitched instruments and melodic experimentation. Finally, your students might want to compose from a harmonic perspective using layers of sound. Begin by exploring different sounds in the room, working alone or in groups. You might want to make notes about what kinds of sounds various instruments make, what happens when you use different mallets and playing techniques, what kinds of sounds can be made with different combinations of sounds. Experiment with different lines of rhythm or melody and see what is most acceptable to you. You will probably need many trial runs before you make more final decisions.

Morning Mist

When I awake in morning mist
the sun has hardly shown,
and everything is still asleep
and I am all alone
The stars are faint and flickering.
The sun is new and shy,
and all the world sleeps quietly
except the sun and I

Anonymous

Appendix G: Team Teaching Agenda for Sample Class

The New Language Arts Curriculum and the Arts - Viewing and Representing
Assessment and Evaluation of ELA Outcomes

AGENDA - DAY 7 (July 10, 1998)
(Francine will facilitate this morning.)

1. Introductory Comments

2. Aims of the Class

3. Setting the Context

4. Focusing Questions for Small Group Discussion

   AS A TEACHER OF THE NEW LANGUAGE ARTS CURRICULUM, WHAT ARE SOME OF THE CHALLENGES YOU FACE IN ASSESSING AND EVALUATING YOUR STUDENTS' PROGRESS TOWARDS THE SPECIFIC OUTCOMES?

   (Large Group Sharing)

   WHAT ARE SOME OF THE STRATEGIES YOU HAVE USED, WISH YOU HAD USED, OR KNOW THAT OTHER LANGUAGE ARTS TEACHERS HAVE USED TO GATHER/COLLECT EVIDENCE OF STUDENTS' LANGUAGE AND LITERACY LEARNING THROUGH VIEWING AND REPRESENTING?

5. Invite students to generate tools and methods on cards which can be used to create a map or web of informal and more formal assessment techniques. (Ann to bring paper that has been cut up, as well as masking tape.)

6. Methods and Tools for Assessment

   6.1 Deborah - Portfolios
   6.2 Deborah - Review of what is in the ELA document (e.g., Standards of Student Performance, Appendix on Skills, Strategies, and Tools for Instruction and Assessment).
   6.3 Ann (Secondary), Liz (Middle Years), Francine (Early Years) - Develop and share one sample assignment/assessment strategy for one ELA outcome involving the arts.
   6.4 Francine - Share the "Assessment of Creative Works - General Considerations" document she developed and have small groups apply the tool in the following assessment stations:

Station 1	*If You're Not From the Prairies* (Book) with Grade 3 poem modeling and visuals. (Francine to bring this material.)
Station 2	*Departures '98* (Recording of children's song compositions). (Francine to bring the recording, cassette player, copies of lyrics.)
Station 3	*Jenn and the Great One* (Story drama). (Liz to bring these materials.)
Station 4	Self-Portraits/Landscapes/Visual Art Works (Visual art). (Ann and Liz to bring these materials.)

The New Language Arts Curriculum and the Arts: Viewing and Representing

Portfolio Assignment: Assessment Criteria

A Exemplary Response to Tasks

- exploration of language arts and multiple sign systems is open and thorough
- personal challenges are pursued in a wide range of both print and non-print media (5 different media - music, movement, art, drama, technology)
- a very high level of reflection and growth is demonstrated
- an extensive reference base has been drawn upon
- a very high level of synthesizing and sense-making is evident

B Very Good Responses to Tasks

- exploration of language arts and multiple sign systems is competent
- personal challenges are pursued in moderate range of both print and non-print media (4 different media)
- a substantial level of reflection and growth is demonstrated
- a moderately broad reference base has been drawn upon
- a substantial level of synthesizing and sense-making is evident

C Satisfactory Responses to Tasks

- exploration of language arts and multiple sign systems is adequate
- personal challenges are pursued in three different print and non-print media
- an acceptable level of reflection and growth is demonstrated
- a somewhat limited reference base has been drawn upon
- an acceptable level of synthesizing and sense-making is evident

D Minimal Responses to Tasks

- exploration of language arts and multiple sign systems is slight
- personal challenges are pursued in two different print and non-print media
- a limited level of reflection and growth is demonstrated
- a small reference base has been drawn upon
- a limited level of synthesizing and sense-making is evident

F Inadequate Responses to Tasks

- no exploration of language arts and multiple sign systems is evident
- personal challenges are not pursued in different print and non-print media
- no reflection and growth is demonstrated
- a very limited reference base has been drawn upon
- no synthesizing and sense-making is evident

An A+ will awarded to portfolios in which responses to tasks are clearly superior in every way. Marks of B+ and C+ will reflect a combination of grade categories.

MyFiles:portfolio.eval.sheet.laarts

Wholistic Evaluation of Unit Plans – The New Language Arts and the Arts: Viewing and Representing

A+ Exceptional (95 – 100%)
A Excellent (90-94%)
B+ Very Good (87-89%)
B Good (80-86%)
C+ Satisfactory (77-79%)
C Adequate (70-76%)
D Marginal (60-69%)
F Failure (less than 60%)

On the whole, **how well** does this unit plan and selected lesson plans:

Reflect ideas gathered from this course (readings, speakers, classes...), focusing on viewing/representing using arts to achieve language arts outcomes, and integrating all six language arts,
by demonstrating professional application within a specific classroom context?

1. Specifying appropriate grade, topic/theme, rationale for unit
2. Providing an appropriately sequenced overview (outcomes, activities, assessments, and resources) for the unit (of about one page)
3. Providing 5 detailed lesson plans (of about 500 words each) with connected specific outcomes, sequenced activities, assessments and resources drawn from the overview

Participant's Comment (optional – e.g. what feedback would be most helpful, self-evaluation statement, ...)

Instructor's Grade and Comments

The University of Manitoba INSTRUCTOR/COURSE EVALUATION[1]

Course #	Section	Slot	Session	Enrollment
Building and Room Number				
Instructor(s)				

OFFICE USE ONLY	
Course	Section
0 0 0 0 0 0	B 0 0
1 1 1 1 1 1	F 1 1
2 2 2 2 2 2	H 2 2
3 3 3 3 3 3	L 3 3
4 4 4 4 4 4	N 4 4
5 5 5 5 5 5	P 5 5
6 6 6 6 6 6	S 6 6
7 7 7 7 7 7	T 7 7
8 8 8 8 8 8	W 8 8
9 9 9 9 9 9	9 9

Note to all Students: Answers to questions should be given thoughtful consideration as the results of the evaluation will be one of the important components to consider in promotion and tenure decisions as well as annual performance reviews.

Instructions:

For each of the following statements select the response that most closely expresses your opinion. Please mark N/A if the item does not apply to your instructor or course. Record your responses in the appropriate oval to the right of the statement.

USE AN HB PENCIL ONLY. Incorrect Marks: ✓ X ⬭ ⊙ Correct Mark: ●

Use the following scale when evaluating the first 29 statements.

	N/A	STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
LEARNING						
1. I have found the course intellectually challenging and stimulating.	1	2	3	4	5	6
2. I have learned something which I consider valuable.	1	2	3	4	5	6
3. My interest in the subject has increased as a consequence of this course.	1	2	3	4	5	6
4. I have learned and understood the subject materials of this course.	1	2	3	4	5	6
ENTHUSIASM						
5. Instructor was enthusiastic about teaching the course.	1	2	3	4	5	6
6. Instructor was dynamic and energetic in conducting the course.	1	2	3	4	5	6
7. Instructor enhanced presentations with the use of humour.	1	2	3	4	5	6
8. Instructor's style of presentation held my interest during class.	1	2	3	4	5	6
ORGANIZATION						
9. Instructor's explanations were clear.	1	2	3	4	5	6
10. Course materials were well prepared and carefully explained.	1	2	3	4	5	6
11. Proposed objectives agreed with those actually taught so I knew where course was going.	1	2	3	4	5	6
12. Instructor gave lectures that facilitated taking notes.	1	2	3	4	5	6
GROUP INTERACTION						
13. Students were encouraged to participate in class discussions.	1	2	3	4	5	6
14. Students were invited to share their ideas and knowledge.	1	2	3	4	5	6
15. Students were encouraged to ask questions and were given meaningful answers.	1	2	3	4	5	6
16. Students were encouraged to express their own ideas and/or question the instructor.	1	2	3	4	5	6
INDIVIDUAL RAPPORT						
17. Instructor was friendly towards individual students.	1	2	3	4	5	6
18. Instructor made students feel welcome in seeking help/advice in or outside of class.	1	2	3	4	5	6
19. Instructor had a genuine interest in individual students.	1	2	3	4	5	6
20. Instructor was adequately accessible to students during office hours or after class.	1	2	3	4	5	6
BREADTH						
21. Instructor contrasted the implications of various theories.	1	2	3	4	5	6
22. Instructor presented the background or origin of ideas/concepts developed in class.	1	2	3	4	5	6
23. Instructor presented points of view other than his/her own when appropriate.	1	2	3	4	5	6
24. Instructor adequately discussed current developments in the field.	1	2	3	4	5	6
EXAMINATIONS						
25. Feedback on examinations/graded materials was valuable.	1	2	3	4	5	6
26. Methods of evaluating student work were fair and appropriate.	1	2	3	4	5	6
27. Examinations/graded materials tested course content as emphasized by the instructor.	1	2	3	4	5	6
ASSIGNMENTS						
28. Required readings/texts were valuable.	1	2	3	4	5	6
29. Readings, homework, laboratories contributed to appreciation and understanding of subject.	1	2	3	4	5	6

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OVERALL

	N/A	VERY POOR	POOR	AVERAGE	GOOD	VERY GOOD
30. Compared with other courses I have had at the U. of M., I would say this course is:	①	②	③	④	⑤	⑥
31. Compared with other instructors I have had at the U. of M., I would say this instructor is:	①	②	③	④	⑤	⑥
32. As an overall rating, I would say this instructor is:	①	②	③	④	⑤	⑥

STUDENT AND COURSE CHARACTERISTICS (LEAVE BLANK IF NO RESPONSE APPLIES)

33. Course difficulty, relative to other courses, was: (1=Very easy, 2=Easy, 3=Average, 4=Difficult, 5=Very difficult)	1	2	3	4	5
34. Course workload, relative to other courses was: (1=Very light, 2=Light, 3=Average, 4=Heavy, 5=Very heavy)	1	2	3	4	5
35. Course pace was: (1=Too slow, 2=Slow, 3=About right, 4=Fast, 5=Too fast)	1	2	3	4	5
36. Hours per week required outside of class: (1=0 to 2, 2=2 to 3, 3=5 to 7, 4=8 to 12, 5=Over 12)	1	2	3	4	5
37. Level of interest in the subject prior to this course: (1=Very low, 2=Low, 3=Medium, 4=High, 5=Very high)	1	2	3	4	5
38. Overall GPA at U. of M. Leave blank if not yet established: (1=Below 2.5, 2=2.5 to 3.0, 3=3.0 to 3.4, 4=3.4 to 3.7, 5=Above 3.7)	1	2	3	4	5
39. Expected grade in the course: (1=F, 2=D, 3=C or C+, 4=B or B+, 5=A or A+)	1	2	3	4	5
40. Reason for taking course. Select the one which is best: (1=Required for major, 2=Elective for major, 3=Faculty requirement, 4=Minor or related field, 5=General interest only)	1	2	3	4	5
41. Year in program: (1=First, 2=Second, 3=Third, 4=Fourth, 5=Pre-masters/Graduate)	1	2	3	4	5

SUPPLEMENTAL QUESTIONS

(ADDITIONAL QUESTIONS MAY BE ADDED BY THE INSTRUCTOR, DEPARTMENT OR FACULTY/SCHOOL) SEE HANDOUT

42.	①	②	③	④	⑤	**49.**	①	②	③	④	⑤	**56.**	①	②	③	4	5	**63.**	1	2	3	4	5
43.	①	②	③	④	⑤	**50.**	①	②	③	④	⑤	**57.**	①	②	③	④	⑤	**64.**	①	②	③	④	⑤
44.	①	②	③	④	⑤	**51.**	①	②	③	④	⑤	**58.**	①	②	③	4	5	**65.**	1	2	3	4	5
45.	①	②	③	④	⑤	**52.**	①	②	③	④	⑤	**59.**	①	②	③	4	5	**66.**	1	2	3	4	5
46.	①	②	③	④	⑤	**53.**	①	②	③	④	⑤	**60.**	1	2	3	4	5	**67.**	1	2	3	4	5
47.	①	②	③	④	⑤	**54.**	①	②	③	④	⑤	**61.**	①	②	3	4	5	**68.**	1	2	3	4	5
48.	1	2	3	4	5	**55.**	1	2	3	4	5	**62.**	1	2	3	4	5						

Please use the remaining space to clarify any of your responses, to make other comments, or to reply to other open-ended questions.

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The New Language Arts and the Arts: Viewing and Representing

Questionnaire for Participants

During July 1998, you attended a course intended to assist you with professional development in the area of viewing and representing in the language arts. We are now requesting that you complete this questionnaire in as much detail as possible to assist us in evaluating the impact of the summer institute. Your comments will be treated as raw data for analysis and may be quoted in the reporting and publishing of the results of this research. You will not be identified by name.

Thank you for your assistance in helping us to learn more about how to help teachers effectively pursue professional development. Please return the questionnaire in the self addressed, stamped envelope provided.

Francine Morin (Faculty of Education, University of Manitoba) 474-9054
Deborah Begoray (Faculty of Education, University of Manitoba) 474-9023

The New Language Arts and the Arts: Viewing and Representing

Questionnaire for Participants

Name (Optional. If you would like a summary of the results of this research, please give us your name and address)

_____

Address _____

_____

Years of Teaching Experience _____

Nature of 1998-1999 teaching assignment:

_____

_____

1. In what ways, if any, did this Summer Institute experience provide the necessary conditions for you to change your philosophy and practice of integrating viewing and representing through the arts into your teaching? (What features helped you to grow and change? What teaching strategies were effective? What, if anything, was different about this summer institute from other courses/professional development experiences?)

2. What changes, if any, have you made to your ELA teaching over this past year that involved the arts and arose from the Summer Institute? (If change was difficult, what were the inhibiting factors?)

3. What effects, if any, have your ELA/Arts curriculum lessons had on students? Other teachers? Administrators? Parents? What evidence is there of these effects?

4. In what ways, if any, have you worked to expand your knowledge of viewing and representing beyond what you gained during the summer institute during the past year?

5. In what ways, if any, have your personal life practices involving the arts changed over the past year?

6. Do you have any comments that would help us to plan for future summer institutes in Language Arts and the Arts?

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Corporate Source: Faculty of Education, University of Manitoba; Faculty of Education, University of Victoria	Publication Date: January 2002

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Signature: Dr. Francine Morin	Printed Name/Position/Title: Francine Morin, Ph.D., Assoc. Pr
Organization/Address: Faculty of Education, Room 261 Education Building, University of Manitoba, Winnipeg, MB, Canada, R3T 2N2	Telephone: (204) 474-9054 FAX: (204) 474-7550
	E-Mail Address: fmorin@cc.umanitoba.ca Date: May 23, 2002

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